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Fowler, Lemuel Hoadley.

An architectural monograph  
on some forgotten



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*The*  
**WHITE PINE**  
SERIES OF  
*Architectural Monographs*  
*Volume IX* *Number 1*

Some *FORGOTTEN*  
**FARMHOUSES**  
on Manhattan Island

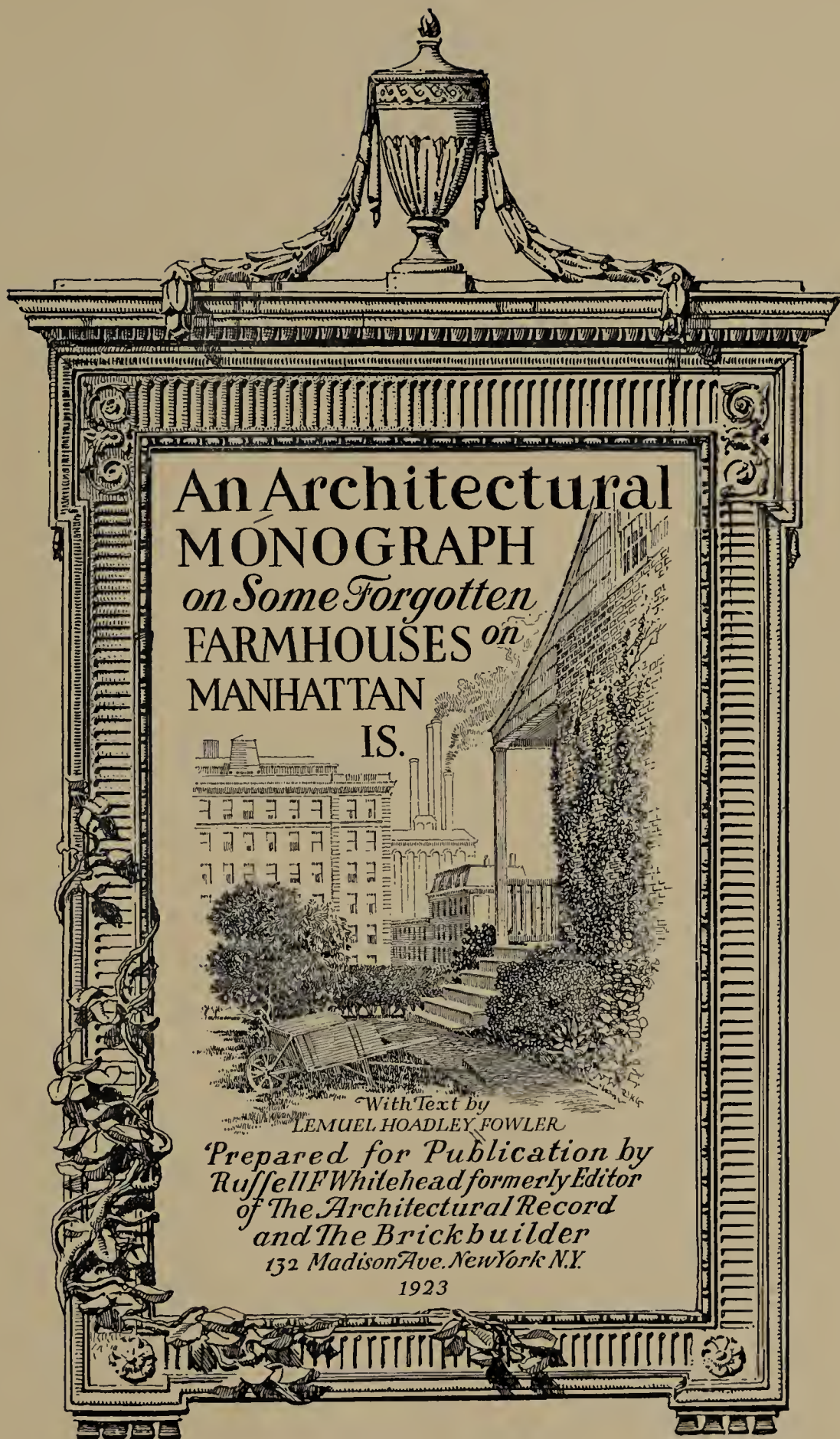
*Programme of Eighth Annual  
Architectural Competition  
on Pages Fifteen and Sixteen*

*With Introductory Text by  
Lemuel Hoadley Fowler*

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An Architectural  
MONOGRAPH  
*on Some Forgotten*  
FARMHOUSES *on*  
MANHATTAN  
IS.



With Text by  
LEMUEL HOADLEY FOWLER  
*Prepared for Publication by*  
*Russell F. Whitehead formerly Editor*  
*of The Architectural Record*  
*and The Brickbuilder*  
132 Madison Ave. New York N.Y.  
1923





THE ROGER MORRIS OR JUMEL MANSION, NEW YORK, N. Y.

*Built by Roger Morris in 1765. The house was bought by Stephen Jumel in 1810 and was then restored, not however as tradition has it, to the condition in Washington's time, but in the way most fashionable in his own day*

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# The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION  
SUGGESTING THE ARCHITECTURAL USES OF WHITE PINE  
AND ITS AVAILABILITY TODAY AS A  
STRUCTURAL WOOD

VOL. IX

FEBRUARY, 1923

NO. I

## Some Forgotten Farmhouses on Manhattan Island

By LEMUEL HOADLEY FOWLER

*As a friend and contemporary of such men as Montgomery Schuyler, A. J. Bloor and E. L. Henry, the archaeologist-artist, Mr. Fowler was better known to an earlier generation of architects than to the younger men of the present day as one of the early enthusiasts for the Colonial Arts. At present he is spending the greater part of his time in connection with historical researches in New England.—EDITOR'S NOTE.*

Photographs by KENNETH CLARK

EARLY "stranger's in America," those gentlemen who, in former years, came on flying trips and wrote long and uncomplimentary books about the citizens of these more or less United States, made many remarkable discoveries about us. All early travelers without exception noted with a disapproving eye the American country house. Even in recent years one stately and dignified English scholar said while lecturing here, "Your wooden houses, I can't understand. Why don't you put up something in stone and brick that will be solid at the end of three hundred years, as we do in England?" An American to whom the query was put, answered "It is because we don't want that kind of a house. Changes, improvements, new comforts of all sorts come so fast that we don't want a house to last too long. This house is what I want, but not what my children will want. Even I want to make some structural changes every ten years. I can now do it without being ruined, as I could not do in one of your three-century dwellings." "Bless my heart," replied the visitor, "I never thought of that. You want houses that will easily take on improvements as they come, and be free to build a new and better one every generation, if you want to."

While this explanation of the use of wood in building is, to a certain extent, ingenuous, it is,

to say the least, misleading. It does, however, suggest a reason for the small number of Colonial houses of outstanding importance that are still in existence in Greater New York. Each succeeding generation took little interest in the parental home of previous times, and the place more often than not fell into strange hands; was altered, changed, and finally was torn down to make room for some newer manifestation of architectural ingenuity.

There is not, I suppose, a man alive today, who remembers the New York that was, as Henry James said, a "small but promising capital which clustered about the Battery and overlooked the Bay, and of which the uppermost boundary was indicated by the grassy wayside of Canal Street."

At the beginning of the nineteenth century there were on Manhattan Island, not one enormous city, but ten or more comparatively small settlements; each, in all respects, an individual, independent town. The "capital" at the lower end of the island was of course, the most important; but many conditions helped the growth of the other places from time to time. The yellow fever epidemic of 1822, for instance, did more for the fame and for an enlarged population of Greenwich Village—which, even in 1720 had been a town of considerable size—than have even

the "villagers" of the present day. At the time of Lafayette's visit to the United States, one citizen informed the visitor at a reception that "I live on Varick Street, in the aristocratic ninth ward, where all our best families dwell."

Prominent among other settlements were the Bowery Village, Corlaers Hook, Chelsea, Murray Hill, Bloomingdale; and still further north were Manhattanville, Kips Bay, New Harlem, Kingsbridge and others. Each was a town of fair size and each reproduced the essential features of the

Van Winkle-wise, he would have found sad havoc and confusion. Enormous, ugly brownstone "flats" were rearing their galvanized cornices in the air on every hand. The few scattered farm lots that remained seemed waiting in a sullen kind of way for the time when they too should be absorbed in the mad rush of flimsy, unsanitary Jerry-building.

My recollections of the upper end of Manhattan Island in the eighties are of a place that was neither city, suburb, or country. There were old



THE POE COTTAGE, KINGSBRIDGE ROAD, BRONX, NEW YORK, N. Y.

*Described during the poet's occupancy as—"so neat, so poor, so unfurnished and yet so charming a dwelling I never saw."*

typical villages of New England. Each had its outlying farms, long tree-lined main street or its village green, its stores, church or churches, its village doctor, blacksmith, etc.

I suppose, in most cases, if one of the original settlers had wandered back to any of these places sixty years ago, that settler would have found it but little changed; possibly a little larger, but in other respects the same. In my own time, however, in the eighteen eighties, when I first began to hunt out what was left of the houses of old New York, if that old citizen had returned Rip

houses to be found, tumbling down from neglect, like the Apthorp Mansion, but still, like that place, showing in spite of all neglect, some faint suggestion of their former fine style. Just when the Apthorp house was torn down I do not remember, but the loss of it was a serious one to the historian of American architecture.

You probably remember what Dr. Johnson said about woman preachers—"I told him" said Boswell, "that I had been that morning at a meeting of the people called Quakers, where I had heard a woman preach. Johnson said: 'Sir, a woman's





THE ROGER MORRIS OR JUMEL MANSION, NEW YORK, N. Y. Built in 1765  
*This general view shows the original boarding on the front of the house and the corner quoins. The east side is shingled*



preaching is like a dog walking on his hind legs—it is not done well, but you are surprised to find it done at all.’”

The same thing—but necessarily with some slight changes, it is true, might be said of these few old farm houses on Manhattan Island. Some of them are not given proper care and their preservation has been awkwardly managed, but you are surprised to find them on Manhattan Island at all.

When they were new, and for many years after, these old places were owned by the farmers

whose acres stretched out between the two rivers, on both sides of the single highway leading into the “Cittie of Nu Iarck,” and the larger ones were the residences of wealthy New Yorkers of that day, who built their “country seats” in the open and undeveloped regions which, at the beginning of the nineteenth century were far from the roaring city that lay between the Bowling green and the new (John McComb’s and Joseph Mangin’s) City Hall.

Wood, naturally enough, has played an important part in the architectural development of American building. Except during the first years of Dutch predominance, most houses in New York were frame. And even during the days when that influence was still strong, one visitor (Peter Kalm) in 1648 wrote, “The roofs are commonly covered with tiles or shingles; the latter of which are made of the white fir tree, or *Pinus Strobus*, which grows higher up in the country. . . .” etc. The first Trinity church was frame, and going to the other possible extreme of use, so was the first theater in New York. And so, too, was the later Chappel Street theater, a frame building painted—so tradition says—an unbelievably bright red.

Practically all the farm-houses that are to be seen in the City of New York today are of distinct importance as examples of the planning and design of the best types of building erected during widely different periods in the development of Colonial and early Republican architecture.

Two extremely important frame houses are Alexander Hamilton’s “Grange” and



DETAIL OF THE ROGER MORRIS OR JUMEL MANSION,  
NEW YORK, N. Y

*A side door, put in place during the restoration work by Jumel in 1810*



the Gracie House. Allan McLean Hamilton in his *"Life of Alexander Hamilton"* states (page 338) that the "Grange" was "designed by John McComb, one of the leading architects of the time.

No authority is given by the author for this statement, and he adds the rather disconcerting news, to McComb enthusiasts, that "McComb's excellent work which remains today is the old City Hall which shows the artistic *influence of Sir Christopher Wren*," (The italics do not appear on the original, they are my own) and he adds a note, more unaccountable still, to say that "The design was that of Major L'Enfant." This very definite lack of understanding of the entire situation shown by the author of the *"Life"* and evidenced by his confusion of two buildings of entirely dissimilar design, neither of which can be said, even remotely, to show the "influence of Wren," and far distant in their date of erection; would seem to be sufficient ground for questioning his statement of the authorship of the design.

Fiske Kimball in discussing the "Grange" in his recent (and remarkably satisfying) *American Domestic Architecture of the American Colonies and the Early Republic*, apparently accepts McComb's connection as designer of this house on the evidence of the *"Life."* He may, also, have seen in the McComb collection in The New York Historical Society, a plan marked "Hamilton's Country Seat" which I have an indistinct recollection of having seen among the McComb papers. Mr. Kimball adds, also, "that the square headed doorway with side lights, and usually a transom, made their ap-

pearance; first, perhaps, in McComb's house for Alexander Hamilton, the 'Grange,' in 1801."

Judging simply from the design, without any documentary evidence, many facts such as the general form of the plan and many of the details give sufficient reason for supposing this house to have been the work of the architect of the New York City Hall.

I use the word "architect" here only after careful consideration, and in the strictest 18th and early 19th century meaning of the word—that of "*one who builds*" or who "*superintends the con-*



DETAIL OF THE ROGER MORRIS OR JUMEL MANSION, NEW YORK

*One of the original side doors, the only original exterior door in the house dating from 1765*





THE DYCKMAN HOUSE, BROADWAY, CORNER OF 204TH STREET, NEW YORK, N.Y. Built in 1787

*One of four typical New York farmhouses recently and most skilfully restored*





THE PRINCE HOUSE, NEAR BRIDGE STREET, FLUSHING, NEW YORK, N. Y.

*The pediment and the railed walk give distinction to the façade*



*struction of a building.*" It was undoubtedly in that sense, without reference to McComb as having created the design, that the word was used on the cornerstone of the City Hall. The question of the respective merits of the claims for Joseph Mangin and John McComb as designers of the City Hall are discussed at length by I. N. Phelps Stokes in his monumental work on New York, "*The Iconography of Manhattan Island.*"

The Gracie house, in Carl Schurz Park is an extremely fine one in its details, general proportion and design. It is now owned by the City, and is practically in original condition and needs nothing but proper repair and furnishing to make it one of the most popular museum-landmarks of the city.

Archibald Gracie, the builder, was, in his day, one of the most eminent New York merchants, and his house may be considered as an example of the best type of fine country houses of its period. It is just such a fine square building as we would imagine our forefathers to have occupied in the "glorious sea masters days," and like all

early New York houses, the location upon which it stands is excellent.

Further uptown, near the northern end of the Island, is the Morris House, which was built, in 1765, by Roger Morris. This gentleman, a colonel in the British army and a staunch Loyalist, found it convenient at the outbreak of the Revolution to remove himself to other parts of the American continent. Washington occupied the estate in 1776.

Various rapid changes followed until the house eventually came into the possession of Stephen Jumel, who modernized the building in many particulars, according to early nineteenth century standards of modernization, and left it practically as it now stands. A few years ago the building was purchased by the city and is now a museum.

Of all the houses illustrated in this issue of *The White Pine Monographs* this, perhaps shows most evidence of carefully studied architectural design and suggests on the part of the unknown designer, a definite understanding of the proper handling of the means toward a definite end in



AN EARLY 19TH CENTURY FARMHOUSE AT ELMHURST, NEW YORK, N. Y.  
*The pediment, semi-circular window, etc., are typical of the first years of the last century*





A GAMBREL ROOF HOUSE IN FLUSHING, NEW YORK, N. Y.

*The house dates probably from about 1820*

the solution of the architectural problems involved.

The porch columns running through two stories are important documents in the history of Colonial Architecture. Prof. Fiske Kimball, in his articles on *The Study of Colonial Architecture* in *The Architectural Review* in 1918 calls attention to the fact that "No domestic example of the free-standing colossal order has yet been proved to be of pre-Revolutionary date." If the columns that form the Jumel portico are part of the original building—and there is every indication that they are part of the intention of the original designer—the building is, as far as is known, an almost unique instance of the two story column in American domestic architecture dating from the historically accurate Colonial period.

Rawson W. Haddon in an article on this house, printed in the *Architectural Record* in July and August, 1917, has determined that the house was undoubtedly completed between May and October, 1765. As "a portico supported by pillars, embellished and finished in character" is included

in a description of the house in 1791 and as no important changes had been made in the structure between this date and the time that the Morris family left the house, there is every reason to assume the present porch to be a part of the house as it was built.\*

In discussing the design of this house Mr. Haddon makes a suggestion of no great direct importance in connection with the Morris house, but of distinct interest as an addition to our knowledge of the small details of early history, that "as to design, there would have been no excuse for haphazard method in laying out the building, for architects, if not numerous, were at least not unfamiliar persons in the city. Indeed, in the year of Colonel Morris's marriage, one Theophilus Haddonbrook, who has some excellent designs to his credit, was practicing in the city as "Architect" and in looking for a possible designer for the Morris house it is not stretching the point too far to suggest one or the other

\* More recently, in his *American Domestic Architecture*, Kimball states that the Morris House is the only known example of the pre-Colonial two-story free-standing column.



of the two gentlemen who announced themselves as architects in the local papers just a month before Morris probably bought the property upon which the house now stands. In the *New York Mercury*, on April 8, 1765, "DOBIE and CLOW, Builders, In Division Street, TAKE this Method of informing the Public, that they undertake to build . . . , after the London Taste. Any Gentlemen who please to employ

William Dyckman's house at 204th Street and Broadway stands on the site of a farmhouse built by his grandfather in 1666 and which was burned during the Revolution. The present house was erected in 1783. If the loss of the earlier building deprives us of a good example of the type of house occupied by the average farmer during the late seventeenth century, it is altogether probable that in its general plan the present



OLD HOUSE AT THE BRIDGE, ELMHURST, NEW YORK, N. Y.

*The house closely approximates the state of neglect that was typical of many New York farmhouses forty years ago*

them, may depend upon having their Work so done, as to bear the nicest Scrutiny. If required they will also give in Plans and Elevations, with Estimates of the Whole, in Squares, Rods and Yards, together with the Quantity of Materials Buildings of any Dimensions will take, in such a Manner as any Gentleman may know his certain cost before he begins to build." While there is no reason to suppose any connection between Dobie and Clow and the Morris house, the employment of an English architect or builder would explain these columns.

building is not entirely unlike the earlier one.

The detail, however, and the appearance of the gambrel roof, and the design of the interior finish show us in all particulars what was usual during the last years of the eighteenth century. This house, still in possession of the Dyckman family, has been restored, furnished with much of the furniture used in the building when it was new, and opened to the public as a museum. The obligation thus bestowed upon the general house building public is a great one. The good that should result from this opportunity of studying



an early house properly restored and furnished should dispel much of the confusion about architectural and decorative periods in America, which quite naturally, results from the usual ignorant policy in so-called Colonial Museums of filling rooms with a heterogeneous mass of furnishings covering a period of almost two hundred years and allowing it to be known indiscriminately as "Colonial."

few years the restoration of the house has been carried on with great care and is now well on its way toward completion.

In more distant parts of Greater New York the proportion of old houses that have escaped destruction is naturally much greater than in those parts nearer the centers of activity. In Flushing, for instance, among many others, there is the Prince House. The house has so many points of



THE TOM PAINE COTTAGE, NEAR THE NEW YORK CITY BOUNDARY

Old country houses and old farmhouses on Manhattan Island are disappearing, and disappearing rapidly, it is true. But many are still to be found in more distant parts of the city. In the Bronx there are many interesting old houses, though none, perhaps, can boast the interest that naturally attaches itself to the tiny Poe Cottage, where the poet lived during the years 1846 to 1849 and where he wrote "Annabel Lee", "Ulaluame" and "Eureka." The little house today looks more nearly as it did in the Poe days than at any time since he left it. During the last

interest, both in plan and design that a carefully measured set of drawings of it would be of distinct interest to the architectural profession.

In Elmhurst, you can find a farmhouse or two if you want to live a farmer's life and still be within the limits of Greater New York.

Daniel Denton wrote of them as early as 1670: "Though their low-roofed houses may seem to shut their doors against pride and luxury, yet how do they stand wide open to let charity in and out, either to assist each other, or to relieve a stranger."





THE ROGER MORRIS OR JUMEL MANSION, NEW YORK, N. Y

*This beautifully designed doorway is part of the work added during the "restorations" of 1810*



# *The White Pine Monograph Series*

## EIGHTH ANNUAL ARCHITECTURAL COMPETITION

### PROGRAMME FOR A RURAL LIBRARY BUILDING

Outside Finish to be of White Pine

By JOHN ADAMS LOWE



#### PRIZES AND MENTIONS

Design placed first will receive	-	-	\$750.00
Design placed second will receive	-	-	400.00
Design placed third will receive	-	-	250.00
Design placed fourth will receive	-	-	100.00

#### SIX MENTIONS

#### JURY OF AWARD

David Adler	-	-	-	-	Chicago
William Boyd	-	-	-	-	Pittsburgh
Richard H. Dana, Jr.	-	-	-	-	New York
H. Louis Duhring	-	-	-	-	Philadelphia
Hubert G. Ripley	-	-	-	-	Boston

Architects and Architectural Draughtsmen are cordially invited to compete

*Competition closes at 5 p. m., Tuesday, May 1, 1923*  
*Judgment, May 11 and 12, 1923*

THE present seems to be the psychological moment for directing attention to the opportunity of public service in designing better buildings for libraries in the rural communities. In the days just past little thought seems to have been given to the problem of making these buildings homelike and attractive to booklovers. Repellent exteriors and inconvenient interiors suppressed any possible lure which the books might have or any temptation to read which comfortable surroundings foster. Too often buildings have been planned by the local contractor who understood construction better than design.

But in many rural communities people are awake to the opportunities and advantages of their urban neighbors and are anxious to make them available for themselves and their children. There is a genuine and growing interest in well planned library buildings and in well directed library service.

Forward-looking people who live in open country, outside city walls, are coming to see that a library plan which follows the "Treasure House," "Storage Warehouse" or "Monumental" type is not suitable for the use of a small group of people. They insist that Greek temples and Italian palaces executed in ordinary brick and poorly mixed concrete, ornamented with ill-shaped, crudely painted iron have no right to pose as library buildings in modest, domestic, homeloving neighborhoods. Indeed, they do not demand that a library building necessarily be fireproof. They remind us that their homes are in houses differing in character as much as their occupants and not in marble cliff dwellings, built on one pattern for the block. They are not accustomed to lofty halls, divisions of columns with carved capitals, and overdecorated ceilings. Iron shelving in aisles too narrow to permit the use of the lower ones and too high for the upper ones to be reached are not like anything they use anywhere else except at the library. They are not happy in making themselves conspicuous by climbing up a broad flight of stone steps. No, they tell us the rural community needs for its library a building which all the people can use and understand and respect. In a well planned building they find satisfaction from its proportions, charm from its design, convenience in its arrangement and complete adaptability to its use.

Library service in a wideawake, rural community today touches the interest of every individual who can read. Aside from the ordinary fiction reader, the farmer, the merchant, manufacturer, teacher, doctor, preacher, come to study books borrowed from the State Library, the State University, or other large circulating libraries. Teachers gather in the building to learn for themselves the book resources of the library. They bring their pupils in groups to be taught how to use books and library tools. Story-hours are conducted for the children, and similarly book review meetings for busy adults. The library organizes reading clubs for boys and girls, men and women; current events clubs, forums and debating societies. Not infrequently Boy Scouts and Girl Scouts hold their meetings at the library and make books a part of their program. Lectures on every subject that may interest the community are held in the Assembly Hall. Picture collections are made available for schools and other study purposes. Exhibitions of art in advertising, birds and bird houses, textiles, local industries, town history, the fauna and flora of the neighborhood, canning demonstrations are held in the library and even poultry shows are not unknown. Groups of foreign-speaking citizens meet in classes to study English, sewing, cooking and the manners and customs of America. Any activity or interest in the community which can in any way be connected with books becomes a legitimate part of library service in a rural community.



**PROBLEM:** The design of a Rural Library Building, for a progressive and growing community with a present population of 2000, located "somewhere in the United States." The lot is on a corner with a frontage of 100 feet on the main street and 200 feet on the secondary street. The land is level. Main Street runs north and south. The location is convenient to the bus terminal, the post office, stores, church and central school.

The architectural style is optional, and the plan arrangement left to the ingenuity of the designer.

The building must be one that can be constructed for \$10,000 and the design must, therefore, be of such a character that there may be no doubt about its cost.

The competitor shall design an appropriate sign for the building, which, drawn to a scale of  $\frac{1}{2}$  inch to the foot, shall be his *nom de plume* or device.

All the outside finish for the building, including siding and corner boards, window sash, frames and casings, outside blinds, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The Library Building shall contain: Delivery Room (not less than 225 square feet), Adult Reading Room (not less than 375 square feet, seating capacity 20), Reference Room (not less than 275 square feet, seating capacity 6), Children's Reading Room (about 475 square feet, seating capacity 20), Librarian's Office and Work Room (175 to 200 square feet, capacity 500 volumes), space for Auditorium uses with small platform (seating capacity 125). By "Room" is meant space devoted to the purpose designated rather than an area enclosed within partitions. Shelving shall be provided for 8000 volumes, either in a Book Room or on wall and floor bookcases in the Reading Room, or by a combination of both methods.

If consistent with the design, attic space may be devoted to a Local Historical Museum (not less than 400 square feet).

The building will be heated and ventilated by a hot air furnace or, steam boiler. Therefore, a furnace room and a fuel room are necessary, also a small general storage room and janitor's work room. There should be a storage room for books not in constant use, and a toilet room and lavatory for the use of the Librarian and her staff. No public toilets and no drinking fountains will be required.

The Librarian's Office shall contain ample space for a desk and table, a wash basin, coat closet, supply cupboard, wall shelving, and a lift from the unpacking room in the basement. Privacy must be secured by shutting this room off from the rest of the building.

There must be good, natural light at all points and especially at the Loan Desk in the Delivery Room where most of the clerical work is done. Avoid skylights.

Not more than two persons, and usually only one, will be responsible for the supervision of the entire library when it is open to borrowers and readers. In many recent successful buildings partitions have been omitted and low bookcases have served to mark divisions.

A part of the building must be devoted entirely to the children. For a limited number of hours much of the activity of the library focuses in the Children's Room. The books, the card catalogue, and reference or school collection will be assembled here. Shelving must be adapted to their convenience. A bulletin board, a few shelves behind glass doors for the exhibit of 50 to 100 beautifully illustrated books are desirable features for a Children's Room. A fire place may be planned in this room if it is in keeping with the general scheme of the room.

Quiet must be provided for throughout the building. This is especially true of the Reference or Study Room.

Space must be provided for a general bulletin board, the card catalogue, a magazine rack, conveniently accessible to the public.

Two or more entrances should be provided.

Electricity, water and sewerage facilities are supplied by the Town.

**JUDGMENT:** The Jury of Award, in making its decisions, will determine the relative importance of the several elements of the problem, taking into consideration: *First:* The architectural merit of the design, to which expression of the character and spirit of the problem; the imagination and good taste shown in mass and detail; the fitness

of the design to express a wood-built building; and compliance with the spirit of the cost element contribute. *Second:* The ingenuity shown in the development of the plans to assure economical administration, convenience in arrangement and inexpensive construction costs. *Third:* The intelligence shown in placing the building and planning the grounds.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

*The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.*

**IT IS REQUIRED TO SHOW:** A pen and ink perspective of the Library Building, accurately projected from the plans and elevations and clearly indicating the character of the exterior finish. Plans of each floor at  $\frac{1}{8}$  inch scale, blacked in solid, with the name and dimensions of each "room" lettered and figured at a size which can be easily read when the drawings are reduced for publication. A front elevation and one side elevation of the building at  $\frac{1}{8}$  inch scale. A longitudinal section at  $\frac{1}{8}$  inch scale, showing all heights and indicating the interior details. A key plot plan, showing the scheme for the development of the entire property. Detail drawings at  $\frac{3}{4}$  inch scale of such features of the design as the contestant may select to exhibit his ability and taste. Profiles of exterior details at 3 inches to the foot, in sufficient number adequately to present the subject.

Graphic scales must be shown in all cases.

**PRESENTATION:** Drawings are to be shown on two sheets, assembled in such a manner as to facilitate the Judges in their comprehension of the contestant's solution of the problem. Each sheet is to be exactly 26 x 34 $\frac{1}{2}$  inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 x 33 $\frac{1}{2}$  inches. Whatman or similar *white* paper is to be used. Bristol board or thin white paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in **BLACK** ink. Diluted black ink is prohibited. Color or wash on the drawings will not be permitted.

There is to be printed on the drawings as space may permit, "Design for a White Pine Rural Library Building." The sign devise will serve to identify the authors of the designs.

**DELIVERY OF DRAWINGS:** Drawings submitted are to be addressed to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., and delivered to that address by mail or otherwise before five o'clock on Tuesday, May 1, 1923. The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or packed flat and adequately protected to prevent breaking. The true name and address of the contestant must be enclosed in a sealed envelope, bearing on the outside his chosen device; this envelope is to be enclosed with the drawings.

Reasonable care will be exercised in the handling of all drawings, and in returning those to which prizes are not awarded. It is understood, however, that the contestants submitting designs assume all risk of loss or damage to their drawings.

**THE PRIZE DESIGNS** are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

**PUBLICATION OF DESIGNS:** The Prize and Mention drawings will be published in the August, 1923, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given, and all inquiries concerning his work will be forwarded to him.

**RETURN OF DRAWINGS:** The author's of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.

**IT IS UNDERSTOOD** that all contestants agree to the conditions outlined above and that the decisions of the Judges shall be final.



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Headquarters . . . . .	Minneapolis, Minn.
Mill . . . . .	Fort Frances, Ont.
THE VIRGINIA & RAINY LAKE COMPANY . . . . .	Virginia, Minn.



*List of Members of*  
**THE ASSOCIATED WHITE PINE MANUFACTURERS OF IDAHO**

BLACKWELL LUMBER COMPANY . . . . .	Coeur d'Alene, Idaho
BONNERS FERRY LUMBER COMPANY . . . . .	Bonnors Ferry, Idaho
DOVER LUMBER COMPANY . . . . .	Dover, Idaho
HUMBIRD LUMBER COMPANY . . . . .	Sandpoint, Idaho
MCGOLDRICK LUMBER COMPANY . . . . .	Spokane, Wash.
MILWAUKEE LAND COMPANY . . . . .	St. Joe, Idaho
PANHANDLE LUMBER COMPANY . . . . .	Spirit Lake, Idaho
POTLATCH LUMBER COMPANY . . . . .	Potlatch, Idaho
ROSELAKE LUMBER COMPANY . . . . .	Roselake, Idaho
EDWARD RUTLEDGE TIMBER COMPANY . . . . .	Coeur d'Alene, Idaho
WINTON LUMBER COMPANY . . . . .	Gibbs, Idaho



*Any information desired regarding White Pine will be furnished  
 by any member of either Association or by the*

**WHITE PINE BUREAU**

*Merchants Bank Building, Saint Paul, Minnesota*

Representing

The Northern Pine Manufacturers' Association of Minnesota, Wisconsin and Michigan  
 and The Associated White Pine Manufacturers of Idaho









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on some forgotten

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